



The Inheritance of the Ranad Thum Solo Pieces of Master Phum Baputawat

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Abstract

The objectives of the qualitative research title “The inheritance of the Ranad Thum solo pieces of Master Phum Bapuyawat” were to study the significance of Master Phum Bapuyawat’s biography, his works, and the musicians involved in the inheritance of his Ranad Thum solo, to study his teaching methods for the Ranad Thum solo, and to study the melodic verses of his Ranad Thum solo in eight pieces, i.e., Kagmon, Sarathee, Cherdnork, Nokkamin, Thayae, Groundnai, Arhia, and Mayong using the research methods of research, analysis, synthesis, interpreting from factual information, studying documents obtained from the field, in-depth formal and informal interviewing, and participating observation. The research results are as follows:

Master Phum Bapuyawat is a famous musician who had proficiency in both theoretical and practical skills and knowledge since he was young. His masters were all experts in Thai classical music such as Master Pui Bapuyawat (his father), Luang Kanlayanamittawas, and Master Thongdee Chusut.

The teaching methods of Master Phum Bapuyawat began with melody progression by playing Homerong Chao, Homerong Yen, and Sepha pieces. When the learners are skillful and well-experienced, they will be taught the solo pieces based on each learner’s potential and ability. Therefore, the inheritance of the solo pieces requires the selection of the learners and the solo pieces accordingly.

The Ranad Thum solo piece of Master Phum Bapuyawat is recognized in the Thai classical music profession from the various patterns of the melodic verses. From the analytical result of these eight pieces, the outstanding characteristics of all eight pieces are (1) the solo piece begins with the hidden melodic verses, (2) the hand patterns differentiate from the general ensemble performance, (3) the melodic verses require high-skill musician, (4) various melodic verses are created from the main melody without redundancy, (5) some parts of the melodic verses are specific wherein there is no melodic line in alignment with the melody, some verses do not have the melodic line at beginning of the phrase, and some verses do not have the melodic line at the end of the phrase, (6) the techniques of fast beat insertion are introduced, (7) the melodic verses are created and repeated in the same phrase, (8) the same melodic verses are created in every pattern, (9) the harmony of the melodic verses is emphasized and (10) the conflicting melodic verses are usually followed by the soothing melodic verses.

Key words: solo pieces of Ranad Thum, Master Phum Baputawat

Introduction

Thai musical culture represents Thai ancestor's intellect created from melodious voices, rhythms, words, languages, aesthetic experiences formulated to be songs, music instruments, music bands, performing methods, musical terminologies, music theories, ceremonies, and relevant intellectual knowledge. These are the cultural media which influence and elevate Thai's lifestyle since the past and they have been developed, modified, accumulated, and transferred along generations (Samarn Noinit, 2010, 7). These musical cultures play a key role in many ceremonies such as royal ceremonies, municipal ceremonies and private ceremonies, (Narongchai Pidokrajt, 1990, 67) and also for entertainment purpose such as music for the performance and other business; therefore, Musical Arts needed to be preserved and passed on to the next generation.

Music for listening and entertainment consist of Wong Piphat or oboe-based band, Wong Khruang Sai or string band, and Wong Mahori or grand orchestra band. These bands can be played together in ensemble or separately played for solo. The instruments which progress the key melody are usually used for the solo such as Phi Nai or pipe, Ranad Eak or treble xylophone, Ranad Thum or alto bamboo xylophone, Khong Wong Yai or gong, Klui Pheang Aor or woodwind flute, Sor Duang or treble fiddle, Sor Au or alto fiddle, Sor Sarm Sai or three-stringed fiddle, and Ja Khe or three-stringed lute. Ranad Thum is one of the key instruments which play a key role in Wong Piphat and Wong Mahori. There are many performing methods and solo songs created from many musical masters and institutes, and each song consists of many solo patterns inherited from the past.

Ranad Thum was invented in the early Ratanakosin period in the reign of Phra Bath Somdej Phra Nang klao Chao Yu Hua or the king Rama III. It was imitated from the existing xylophone or Ranad Eak. The material usually used was the bamboo sharpened wider and longer than Ranad Eak to produce

the alto sound. The mallets were also created differently to produce different sound. In addition, its track was invented to be similar to wooden coffer which was different from Ranad Eak. In the former tradition, there was only one xylophone in each Wong Piphat band. Since Ranad Thum was invented to have a softer sound than Ranad Eak, the new xylophone was called Ranad Thum. (The Royal Institute of Thailand, 1997)

The melody progression of Ranad Thum is jolly, playing forward or backward of the melodic line, many off - beat playing made it sounds like a joker of the band that makes the song more lively and vivid. This playing method is totally different from Ranad Eak. Furthermore, there is the invention of new gong for playing with the former gong (Khong Wong Yai), its components are smaller and the sound is more treble than the former gong, called Khong Wong Lek. These new inventions of the musical instruments result in the new type of band called Wong Piphat Khreung Khu or a couple of instruments in the ensemble band. The performing methods and sound in Wong Piphat band had been changed obviously. The melodic verse of Ranad Thum and Khong Wong Lek are compatible in harmony resulting in a lively melody and complete tones, both high and low pitches including treble and base tones. In addition, the type of musical performance is completely performed in both ensemble and solo forms.

Each musical master and institute creates their own Ranad Thum performing pattern, both for ensemble and solo. There are many masters who composed the solo for Ranad Thum. Master Phum Bapuyawat is the key person in Thai musical profession whose works are the invaluable heritages passed on to the present. Especially, his solo of Ranad Thum is widely famous.

Master Phum Bapuyawat, was born in the period of waning moon on Sunday, March 8, 1890 in the year of small snake at Phraya Phu Thara Phai (Nuch Boonyarattaphan) house in Navy Minister sub-

district, Bangkok Noi district, Thonburi province. He was the youngest son of Master Pui who was the famous musical master at that time, and Mrs Boon or Boonma Bapuyawat. He had 4 brothers and sisters, namely Miss Im, Miss Pan, and Mister Perm. For the education, he studied from Master Jae at Lakorn Thum temple, Suan Anan sub-district, Bangkok Noi district, Thonburi province. For the musical learning, he was trained from his father since he was young. Then his father brought him to Luang Kanlayanamittawas (Thub Phattayakosol) house near Kanlayanamit temple to study the music. After his father's death around year 1896 - 1897 when he was 6 - 7 years old, he studied both in the academic school and musical institute of Luang Kanlayanamittawas.

Master Phum was the expert in Thai musical profession for both theoretical and practical skills. He taught many members of the royal family in many royal palaces such as Bang Khun Phrom palace of Prince Boriphat, Burapha palace of Prince Phanuphan, and the palace of Queen Intharasaksajee. Furthermore, he also had many disciples studied at his house. Master Phum was the great musician proficient in many instruments, especially for Khong Wong Yai and Ranad Tum. He had a profound and fluent skills and knowledge for both theory and practice that made him a widely well-known and recognized in the musical profession. Because of his reputation, he was invited from the Fine Arts Department to be the member of the Music Committee to be responsible for reviewing before recording in the western notes. Furthermore, he was invited from the Public Relations Department to be the musical conductor to monitor and improve the department's band in 1953, and he worked in this position until his death. (The Office of the National Culture Commission, 1991)

Master Phum was skillful and omniscient in creating musical melody, especially, his solo of Ranad Thum has been widely praised from his great solo style. His solo has been inherited to his numerous disciples such as Master Jerm Ruennak, Master Thi

Piphroa, Master Cheau Dontriros, Master Samarn Thongsuchot, Master Boonyong Gatekong, and his solo has been popular and widely performed at the present.

The solo is one of the musical performances in musical culture which is the highly delicate art that the composers exquisitely create from the wisdom, knowledge, competence, techniques and methods of Thai musical performance. The solo can obviously represent the musical culture since it is performed differently from the generic music performance. The outstanding characteristics of the solo pieces are they are exquisitely composed that arise emotional pleasure, impressive listening and wondrous impulse. The performer must precisely remember the melodies and techniques to perform perfectly. There are many solo pieces which are different in the length and difficulty. Each solo piece has many performing patterns and methods which are different in techniques and melodious levels based on the composers' styles.

Furthermore, each musical instrument can be solo played in a different method. Ranad Thum is one of the instruments that usually perform for the solo. There are many solo techniques which are different from the ensemble performance such as flip, rap, sweep- up, sweep- down, separate-hand sweep, and cross-hand sweep. In addition, the melodic verses of the solo are extraordinary gentle, sensational, joyful arising mood and consist of interesting tactics. In order to learn about the solo for any kind of musical instruments, the performer must be the dexterous musician, properly behaves, polite, respect the master, appropriately concerned, and generous. To study the solo, the learners must gradually learn from the basic steps to the difficult steps while learning about culture and proper behavior. In addition, the learners must be imbedded the core values of the solo to create the friendliness between musicians, not enmity. Besides, learning the solo can be the proper way to imbed the morality, gratitude between master and learner which conserve concurrently the valuable Thai

culture. (Dussadee Meepom, 2544, 1-2)

Currently, the value of solo has been changed. The solo is frequently performed due to its valuable piece that every Thai musician desires to perform and improve skills to be the recognized expert among the musicians. However, the varied proficiency and limitation of each musician result in lack of scrupulous performance that impairs the quality of the solo.

Furthermore, the pattern, method, and value of the solo performance have been changed, especially, the melodic progression, the pattern of hand technique, and the rhythm of the solo has been changed dramatically, which result in the impairment of the original pattern and method that the great master in the past had composed melodiously. Therefore, the rearranged melodic verse, pattern and method affect the solo performance substantially. In addition, the learners who are not capable and lack of sufficient skill and knowledge to perform the solo require the teachers to simplify some parts of the melodic verses to be easier for the learners. Moreover, some teachers fear that the learners will be more skillful than themselves; therefore, they miserly teach the learners by concealing some melodious part of melodic verses and adding new mediocre melodic verses instead.

The mentioned changes lessen the value of the solo piece which represents the capability of the musician and the wisdom of the composer. When the difficulty of the solo performance is simplified, the specialty of the solo melodic verse decreases. These issues are the significant challenges that have the negative effects on Thai musical profession, both for the art and the culture.

These issues have negative effects on the solo piece of Master Phum Bapuyawat and the Thai musical profession. Therefore, studies were specifically made on the solo pieces of Ranad Thum focusing on the characteristics of Master Phum's solo pieces which are valuable master pieces, and the neat process in potential disciples selection so that the transferred

knowledge will not be deviated in terms of the melodic verses, the pattern of hand technique, and the rhythm. It is intended to publicize for the public interest and continually preserve high value solo pieces of Master Phum Bapuyawat.

Objectives

1. To study Master Phum Bapuyawat's biography, his works, and the musicians related to the inheritance of his Ranad Thum solo.
2. To study the methods for teaching Ranad Thum solo of Master Phum Bapuyawat.
3. To study the melodic verses of Ranad Thum solo of Master Phum Bapuyawat.

Methodology

The thesis "The inheritance of the Ranad Thum solo pieces of Master Phum Bapuyawat" was conducted with the Qualitative Research method. Eight pieces of Ranad Thum solo of Master Phum Bapuyawat were selected from the researcher inherit and what came from the records to study and analyze the melodic verses such as Kagmon, Sarathee, Cherdnork, Nokkamin, Thayae, Graonai, Arhia, and Mayong. The results are the followings:

1. Kagmon piece in 3 solo styles such as Master Jerm Ruennak, Master Cheau Dontriros, and Master Prapai Chut-eak solo styles.

1.1 Master Jerm Ruennak's solo style: the researcher inherited this style from him in the year 1988.

1.2 Master Cheau Dontriros's solo style was recorded for Chulalongkorn University project in the year 1987.

1.3 Master Prapai Chut-eak's solo style: the researcher interviewed on Master Phum's solo and inherited this style from him in the year 2001.

2. Sarathee piece in 3 solo styles such as Master Jerm Ruennak, Master Cheau Dontriros, and Master Prapai Chut-eak solo styles.

2.1 Master Jerm Ruennak's solo style, the

researcher inherited this style from him in the year 1988.

2.2 Master Cheau Dontriros's solo style was recorded for Chulalongkorn University project in the year 1987.

2.3 Master Prapai Chut-eak's solo style, the researcher interviewed about Master Phum solo and inherited this style from him in the year 2001.

3. Cherdnork piece in 2 solo styles such as Master Jerm Ruennak and Master Monthien Samarnmit solo styles.

3.1 Master Jerm Ruennak's solo style, the researcher inherited this style from him in the year 1988.

3.2 Master Monthien Samarnmit's solo style, the researcher inherited this style from Mister Kittiphong Meepom in the year 1973.

4. Nokkamin piece in 3 solo styles such as Master Jerm Ruennak, Master Prink Garnjanaphalin, and Master Samarn Thongsuchot's solo styles.

4.1 Master Jerm Ruennak's solo style, the researcher inherited this style from him in the year 1988.

4.2 Master Prink Garnjanaphalin's solo style, the researcher inherited this style from him in the year 1977.

4.3 Master Samarn Thongsuchot's solo style, the researcher inherited this style from Mister Kittiphong Meepom in the year 1972.

5. Thayae piece in 1 solo style of Master Jerm Ruennak, the researcher inherited this style from him in the year 1988.

6. Graonai piece in 3 solo styles such as Master Jerm Ruennak, Master Boonyung Gatekong, and Master Suchao Rimphanich.

6.1 Master Jerm Ruennak's solo style, the researcher inherited this style from him in the year 1988.

6.2 Master Boonyung Gatekong's solo style, the researcher inherited this style from Mister Kittiphong Meepom in the year 1973.

6.3 Master Suchao Rimphanich's solo style was recorded by video in the year 2009.

7. Arhia piece in 1 solo style of Master Boonyung Gatekong, the researcher inherited from Mister Kittiphong Meepom in the year 1977.

8. Mayong piece in 3 solo styles such as Master Samarn Thongsuchot, Master Somphong Nuchphijarn, and Master Phacheon Gongchok.

8.1 Master Samarn Thongsuchot's solo style, the researcher inherited this style from Mister Kittiphong Meepom in the year 1977.

8.2 Master Somphong Nuchphijarn's solo style, the researcher inherited this style from him in the year 1978.

8.3 Master Phacheon Gongchok's solo style was recorded in the year 2011.

In addition, out of the key informants who inherited the Ranad Thum solo of Master Phum Bapuyawat, 5 persons were selected such as Master Jerm Ruennak, Master Cheau Dontriros, Master Seupsut Duriyapraneet, Master Boonyong Gatekong, and Master Samarn Thongsuchot. Currently, since these key informants had already passed away, the researcher studied and interviewed 7 masters in the followings:

(1) Master Suchao Rimpanich inherited Master Phum Bapuyawat's solo pieces from Master Boonyung Gatekong who was the disciple of Master Boonyong Gatekong.

(2) Master Boonchuai Sowat inherited Master Phum Bapuyawat's solo pieces from Master Cheau Dontriros.

(3) Associate Professor Phichit Chaiseiree inherited Master Phum Bapuyawat's solo pieces from Master Boonsong Galong who was the disciple of Master Jerm Ruennak.

(4) Master Thabien Malailek inherited Master Phum Bapuyawat's solo pieces from Master Boonsong Galong who was the disciple of Master Jerm Ruennak.

(5) Master Phituk Channat inherited Mas-

ter Phum Bapuyawat's solo pieces from Master Boonyung Gatekong who was the disciple of Master Boonyong Gatekong.

(6) Master Seiree Rimpanich inherited Master Phum Bapuyawat's solo pieces from Master Suchao Rimpanich who in turn inherited from Master Boonyung Gatekong who was the disciple of Master Boonyong Gatekong.

(7) Master Phacheon Gongchok inherited Master Phum Bapuyawat's solo pieces from Master Seupsut Duriyapraneet and Master Phum Bapuyawat.

The research methods were based on researching, analysis, synthesis, interpreting from the factual information and traditional and cultural context relevant to Ranad Thum inheritance. The research was in accordance with the Ethnomusicology research processes, procedures, and research topic by studying from related documents and fieldwork study, in-depth formal and informal interviewing, and participating observation. The information used in the research such as the music records and interview records from cassette tape, and relevant documents, text, research, etc. The analysis, synthesis, and interpreting of information were based on the concepts, objectives, integration of factual information and theory to generate the research result accordingly.

Results and Discussion

1. Biography and inheritance of Ranad Thum solo of Master Phum Bapuyawat

1.1 Master Phum Bapuyawat was born on March 8, 1890 at Phraya Phu Thara Phai (Nuch Boonyarattaphan) house in Navy Minister sub-district, Bangkok Noi district, Thonburi province. He was the youngest son of Mr. Pui and Mrs. Boon or Boonma Bapuyawat. He had 4 brothers and sisters. For the education, he studied from Master Jae at Lakorn Thum temple, Suan Anan sub-district, Bangkok Noi district, Thonburi province. For the musical learning, he was trained from his father since he was young. Then his

father brought him to Luang Kanlayanamittawas (Thub Phattayakosol) house near Kanlayanamit temple to study the music. After his father's death, he studied both in the academic school and musical institute of Luang Kanlayanamittawas. When he was 18 years old, he was the government officer of the Department of Sanitary District, Ministry of Municipal, responsible for the civil-engineering. In the year 1910, he came into monkhood at Rakungkositaram temple, Thonburi province. After completing the period of ordination, he came back to work as the government officer. For his family life, he had a homeliness life with his wife, Mrs. Chuen, and 9 children. He had many daughters which were not allowed to learn music. He sent his daughter to study at Satreewatrakung School for girls. His son, Mr. Pat, studied at Suankulabvitayalai School for boys and did not learn music. His former house was located at the riverside of Bankamin canal. Then he moved to live in the house area of Mr. Arun Gorngul at Suananun. He moved for the third time to live in the area of Crown Property near Sabua Suananun. During the World War II, he moved to live at Sarmyak Faichai until the war ended. After that, he rented a house behind Makutkasut temple and then moved to Urupong. His last living place was at 173 Sukhumvit 56, Phrakonong, and he died here from herpes zoster and pneumonia on February 24, 1968. His wife died after him in 1974.

In the reign of King Rama 6 in 1942, he applied for a scout in the third military troop. Then the Department of Sanitary District was renamed to be the Department of Public Works. Master Phum worked as the government officer for 30 years and received the insignia "Jakkrapadmala". In the year 1937 when he was 49 years old, the Department of Public Works was transferred to be under the City Municipal and he resigned from work in that year. During his working period as the government officer, he was also the musician who taught and played Thai classical music. He had the music knowledge and skills since he was young. He also learned music from

Master Thongdee Chusut (Luang Kanlayamittawas's uncle), who was very proficient in Phleng Reung and Phleng Naphat, and Phattayakosol music institute. In the year 1923, there was the great music contest at Bangkhunphrom palace. His disciple, Mr. Sawaeng Sopha, who inherited Graonai solo from him, won the championship. In addition, Mr. Sawaeng Sopha also won the championship for Phiphat Sam Wong music competition at Bangkhunphrom palace. Master Phum was praised for the proficiency of Phleng Reung apart from the solo which was the principle of Thai classical music.

Master Phum was not allied with any parties or institutes. Although, he did not work as a musician directly but his entire life involved in the Thai classical music. He played, taught and composed songs and solo pieces for many music instruments. His work related to Thai classical music, for example, he was the teacher of Phraya Rattaya's house at Bankamin. He also had the music band called "Nunthautthayan-wathit" which was hired to play for many events in the year 1913. He had many students who always came from Bangkok and up-country to learn music with him at his house. In addition, he was so-called the music expert who was trusted to be the committee member for music recording of Naphat and Rueng pieces which were recorded in the western notes and kept at the Department of Fine Arts in the year 1936 - 1938 and this work was the important music evidence until now. Furthermore, he worked as the employee of the Public Relations Department. He was the headmaster for music conducting and initiating the concert "Sungkete Sumphun" (during the period that M.L. Karb Gunchorn was the director-general of the Public Relations Department). He was also the informant for music recordings which were recorded in the western notes for the western music band of the Public Relations Department.

Master Phum was not only the expert in playing Thai classical music but also tuning - up the music scale for playing with the western band. While he

was working at the Public Relations Department, he used his knowledge and skill in tuning - up Thai music scale to be harmonized with the western music scale in order to play in the "Sungkete Sumphun" concert, resulted in the concert and his tuned pieces to become very famous at that time. Some of his pieces were well-known and classic nowadays. In addition, he tuned - up the music scale for Plaimongkol band and also conducted the band for TV broadcasting on channel 4 Bangkok which was both vocal and musical. He was proficient in conducting and playing music for Thai classical mask ballet called Khon, dancing drama and musical drama.

Master Phum was a very kind person and affirmed faith in Buddhism. He was also a hard-working, reliable and punctual person. Therefore, he was respected from colleagues and intimates. He was ordinary and humbly lived with his wife. He was also responsible for his work; when he got any musical work, he was always prepared and practiced with his Ranad Aek in his bedroom before going to work. In addition, he was generous and cheerful. When he taught the music, he did not scold or blame any students. He also had a very good memory. Furthermore, he was self-contained and did not boast about his talent. He was a respectful person who was always willing to teach his students without miserly or any return. His cleverness and time was spent on improving musical works. Therefore, many pieces of his work are still popularly played nowadays. For the solo of Ranad Thum, he composed many solo styles which were suited for his disciples' abilities. The same solo piece could have many melodic verses and could be played in many styles. This can clearly show the outstanding intelligence in Ranad Thum solo of Master Phum Bapuyawat. Someone said that his superb Ranad Thum solo is incomparable until now.

1.2 For the music learning, Master Phum was taught and trained by his father, Master Pui. His father died around 1896 - 1897 (he was 6 - 7 years old) Therefore, he played and practiced the music

since he was very young. The first music instrument his father taught was Khong Wong. There was no evidence clearly identify the age he started to play music. We knew only that when he played Khong Wong, he had to sit on the stool for convenient playing. He started the music lessons in a very young age.

His father brought him to learn music from Luang Kanlayanamittawas (Thub Pharttayakosol) near Kanlayanamit temple. He was younger than Jang Wang Tour Pharttayakosol who was Luang Kanlayanamittawas's son about 9 years. When he lived with Luang Kanlayanamittawas, Jang Wang Tour was a young man and worked as the government official at the Fine Arts Department, which was located at Ban Mor palace of Jaophrayatheweswongwiwat (M.R. Larn Gunchorn). The other teacher was Master Thongdee Chusut, who was the uncle of Luang Kanlayanamittawas and grandfather of Jang Wang Tour Pharttayakosol. Master Thongdee was the very skillful person and was proficient in many pieces of Rueng and Naphat solo. Master Thongdee was the important teacher of Phattayakosol house. He lived longer than Luang Kanlayanamittawas. Every old generation disciples of Phattayakosol learned music from Master Thongdee such as Jang Wang Tour Phattayakosol, Mr. Maw Phattayakosol, Mr. Yunyong Prongnumjai (Yunyong Jamookdang), Mr. Chor Sunthornwathin, Mr. Chut Sunthornwathin, and Mr. Art Sunthorn. There was no evidence when and how long did Master Phum start to live and learn music in Phattayakosol house, and why was Master Phum Bapuyawat not mentioned much.

Master Phum Bapuyawat learned to play the music until he was skillful. In the year 1923, His Royal Highness Boriphut initiated the music contest for Piphart band at Bangkhunprom palace on Saturday on January 16, 1923. There were 3 bands in this great music contest such as Bangkhunprom palace band which was conducted by Jang Wang Tour, Buraphaphirom palace band which was conducted by Jang Wang Sorn Silapabunleng, and the last band of

Jaophraya thanmathigornranathibadee which was conducted by Phrasanorduriyang. The band of Bangkhunprom palace won the 1st prize in that contest and received money reward in the amount of Baht 120. The band of Jaophraya thanmathigornranathibadee won the 2nd prize and received money reward in the amount of Baht 100. The band of Buraphaphirom palace won the 3rd prize and received money reward in the amount of Baht 80. The musicians who won the special prize for each instrument were mostly from Bangkhunprom palace band, excepted for the special prize for Ranad Thum that Mr. Chut was Mr. Saweang Sopha from Jaophraya Sunthornwathin from Bangkhunprom palace did not win the 1st prize. The winner for Ranad Thum thanmathigornranathibadee band who solo Ranad Thum for Graonai piece. Mr. Saweang Sopha was the disciple of Master Phum Bapuyawat who inherited the special melodic verses from Master Phum and was the only one who won the 1st prize in that contest.

As the musician, Master Phum was neutral. He did not take any side. Since he was the son of Master Pui who was the famous person and he was not only the musician but also the government official of the City Municipal, and also was the wise person, he could stay above politics.

Master Phum had profound knowledge in both theory and practice. Therefore, he was widely well-known and respected in Thai classical music profession. Because of his reputation in skill and knowledge, he was invited from the Department of Fine Arts to be the informant to review songs and pieces for recording in the western notes. In addition, in the year 1953 the Department of Public Relations wanted the proficient person for conducting the music band, Master Phum was invited to work in this position where he worked until he died.

1.3 Master Phum had profound and comprehensive knowledge about Thai classical music. His entire life involved in Thai classical music, he was musician, music teacher, composer for many songs

and piece of solo for many kinds of instruments such as Ranad Aek, Ranad Thum, Khong Wong Yai, Khong Wong Lek. He really had profound knowledge about the music. His important musical works are summarized as followings:

- The committee member to review Naphat and Reung pieces for recording in the western notes and kept at the Department of Fine Arts during 1936 - 1938.

- The music band of Bapuyawat. Master Phum used the music instruments received from his father, Master Pui, for playing in many events with his brother. His band was hired to play in temple fair, Thai classical drama, dance and puppet show, including broadcast in the radio. His music band name came from the name of sub-district where his house was located called Nunthautthayarnwathit.

- The music teacher of Phrayarattaya house at Bankamin around year 1913. His disciples were Mr. Saweang Sopha, Master Jerm Ruennak, Mr. Mee Subyen.

- The music teacher at his house. His disciples came from Bangkok and up-country to live and learn music at his house. His disciples were Mr. Saweang Sopha, Mr. Phitsanu Chambang, Mr. Thee Piphroa, Mr. Arun Gorngul, Mr. Sumran Gerdphol, etc.

- The music band which was hired to play with the other band to show in fairs and events such as the show of Thai classical dance, drama, singing, puppet, and other ceremonies.

- The music tune - up for music instruments of Piphat band. The instruments in Piphat band must have the same pitch. The tuner must hear and adjust key of the instruments correctly which is very difficult. Master Phum was very proficient in tuning - up music instruments because of his great auditory nerve.

- The employee of the Public Relations Department working as the head master of Thai classical band, participating in creating Sungkete Sumphun concert and recording Thai songs in western note for

the western music band of the department.

- There were many solo pieces composed by Master Phum, which were composed by himself or co-composers such as Manora Oad overture and Tayoyyuan Sarmchun (adagio) piece were composed by himself, Mr. Boonyong Gatekong added the Luklor Lukkud (syncopation) for Ranad Aek and made to be Thao or the series of melodic verses played in slow, medium, and fast tempo. He composed Tavoy Sarmchun piece for 4 movements and added to be Tavoy Thao played for 45 - 50 minutes which was the longest Thao piece that Thai classical music profession have ever had.

- There were many solo pieces composed by Master Phum which did not have evidences clarified the year when these pieces were composed. Master Jerm Ruennak said that "...When Master Phum began to teach music at Phrayarattaya house, he taught the solo piece to Mr. Saweang Sopha. After Mr. Saweang died, master Phum taught totally 7 solo pieces such as Phrayasok, Kagmorn, Saratee, Graonai, Thayae, Nokkamin, and Cherdnok. The other disciple who inherited the solo pieces from Master Phum was Mr. Thee Peephro..." Then Master Phum composed more solo pieces such as Arhia, Thayoydiew, Mayong, Laophan, Chomsuansawan 2nd movement, and Rasumrasai. The disciples who learned music from Master Phum in the last period were Master Samarn Thongsuchot, Master Boonyong Gatekong, and Mr. Praphai Chutaek. The remarkable characteristic of Master Phum solo pieces resulted from the beginning part of the piece which was different from the others. His solo piece began with the slow tempo for 5 - 6 timings. The solo pieces of Ranad Aek were the 2nd movement of Chomsuansawan piece, Laophan, and Graonai. The special piece was the series of Mulong piece for Kong and Ranad Aek solo for Mr. Sumran Gerdphol.

- The master pieces of Master Phum were Tra Homerong Sarmchun such as Tra Nimit, Tra Non, Pissamairiangmorn, Kamenneu and Kamentai,

Rasumrasai piece and solo of Master Boonyong Gatekong

- Master Phum was proficiently conducting the music band for the Public Relations Department, Sungkete Sumphun band, Plaimongkol band which revived Thai traditional dancing for broadcasting television in channel 4 Bangkunphrom, Phranbur band, Mae Leun and Mae Prathum musical band.

- Master Phum used his skill in tuning - up Thai and western music instruments to be in the same scale for harmonized playing together, resulted in the popularity of Sungkete Sumphun band. Many pieces were very famous such as Kleungrathobfung from the melodic verses of Kleungrathobfung piece, Selemao from Selemao piece, Noksichomphu from Sarathee piece. (The Office of the National Culture Commission, 2534)

1.4 The inheritance of the Ranad Thum of Master Phum Bapuyawat's solo pieces

The inheritance of the Ranad Thum of Master Phum Bapuyawat's solo pieces was different from the general rules and traditions. Generally, the master would insist his disciples to keep the solo pieces confidentially and not to teach the others excepted for their own children. However, Master Phum did not teach his son but his disciples inherited all of his solo pieces. He used the traditional method by teaching each disciple based on their potential, ability, and appropriateness. He considered the suitable pieces for his disciples from their ability and situations and events in which they would play. Therefore, the proper solo piece and disciple were well selected. In the reign of the King Rama 6 when the music band competition was widely famous resulted in the highest development of the solo pieces. The solo pieces were composed, improved and developed continuously to be tuneful and completed. Because Master Phum's musical knowledge and ability was widely recognized in Thai music profession, he was chosen to teach Ranad Thum solo pieces for the musicians of

Jaophraya Thunmathigoranathibbadi's music band for which Phraya Sanoaduriyang (Cham Sunthornvathin) was the head conductor of the band. Master Phum taught the solo piece to Mr. Sawang Sopha and he won the first prize for Ranad Thum solo in the competition of 3 Piphat band at Bangkunphrom Palace in the year 1923. Mr. Sawang Sopha was the only one in Thunmathigoranathibbadi's music band who won the prize in that competition. The other winners were the musicians from Bangkunphrom Palace music band. The competition result showed that Master Phum was very skillful in creating decorated and complex compositions, performing and teaching Ranad Thum. He considered the knowledge and ability of the learners which resulted in the great performance of Ranad Thum solo.

The solo pieces of Master Phum Bapuyawat were mostly the same style. The melodic verses were well decorated that made the pieces so tuneful and made the audience feels amazing, fun, exciting, and some part of the melodic verses made the audience feel relaxing at the same time. All 8 solo pieces of Master Phum which the researcher selected to study were exciting resulted from the gripping hand technique and creative imagination. The different solo styles were created from the variable emotional feeling, exciting, and fascinating which resulted in inspiration and creativity to complete the Ranad Thum solo pieces. These solo pieces which have been inherited from the past to the present are the evidence of his great master pieces.

2. The melodic verses of Master Phum Bapuyawat's Ranad Thum solo

Master Phum Bapuyawat was famous among Thai music profession for the practical and theoretical skill and knowledge. He was also proficient in creating Ranad Thum solo. He could create new different melodic verses from one main melody. He used both plain melodic verses for the ensemble performance, and the neat, passionate, and exciting styles

used for the solo performance. From the synthesis of the melodic verse style to clarify the research questions, the researcher presented the following issues:

2.1 The melodic verse style of Master Phum Bapuyawat's Ranad Thum solo

From the study of Master Phum Bapuyawat's Ranad Thum solo from 8 pieces with the total of 19 styles of melodic verses, the researcher found that there were 4 outstanding characteristics that could be classified into 4 types in the followings:

- 1) The specific characteristics of Master Phum Bapuyawat's Ranad Thum solo
- 2) The melodic verse styles of Ranad Thum solo of Master Phum Bapuyawat's and the other masters.
- 3) The melodic verse styles of Master Phum Bapuyawat frequently used in his Ranad Thum solo
- 4) The general style of Ranad Thum melodic verses

2.2 The specific characteristics of Master Phum Bapuyawat's Ranad Thum solo. From the analysis of these 4 types of melodic verse style that Master Phum Bapuyawat used in his Ranad Thum solo, the researcher found 10 specific characteristics which were different from the others' melodic verse style in the followings:

- 1) The hidden melodic verse in the beginning of the piece.
- 2) The melodic verse which requires special hand techniques.
- 3) The melodic verse which requires high-skilled performer.
- 4) Many different melodic verses from one main melody.
- 5) The syncopated melodic verses.
- 6) The melodic verses which require fast-hand technique to play many notes in one melodic verse.
- 7) The contrapuntal melodic verses or the equal notes in the melodic verses.

- 8) The same pattern of melodic verses.
- 9) The connection between melodic verses.
- 10) The melodic verses which represent conflict and resolution.

Conclusions

From the findings, all of melodic verses composed by Master Phum Bapuyawat were identically represented the special characteristics of his styles, that were the heritage inherited from the past to the present. They were very important for musicians and Thai music profession since these pieces can represent the ability and proficiency of the musicians. Especially, these pieces can represent the intellectual knowledge and ability of the composer through the creative melodic verse styles. The solo piece must be tuneful, qualified with rules of the solo, and fit to the players' potential, skill, ability, and characteristics. The solo piece would be tunefully performed by the appropriate musician. The results are as follows:

1. The bibliography and works of Master Phum Bapuyawat and the relevant musicians who inherited his solo piece

Master Phum was one of the intellectual and skillful musicians obviously recognized among Thai music profession. He created many master pieces such as the music composer for both general and solo piece for many kinds of music instruments and the key informant for the music recording. Since he was born in the musician family, his first music teacher was his father, Master Pui. He lived in the music environment that made him learn music directly and indirectly. When he grew-up, he had the opportunity to learn the music from the great masters in that time, which were Luang Kanlayanamittawas (Thub Pharttaya-kosol) and Master Thongdee Chusut. Therefore, his music knowledge was gradually and profoundly increased. When his reputation was recognized among Thai music profession, he was invited to teach music for the member of the high-class society and royal

family such as Phraya Rattaya and Jaophraya thanmathigornranathibadee.

In the former time which was the glorious period of Thai music, music was frequently used in many ceremonies. Therefore, there was highly competition among musicians which resulted in the high development of Thai music profession. The musicians must continuously develop their skills and abilities to maintain the quality and standard and survive in the music profession. Therefore, the music pattern and method were progressively developed. Master Phum was the teacher and musician so he could improve the playing method, skills and abilities and the music composing style all the time. Like the music curriculum which was used for some period, the instructor would find the weakness and improve it to properly fit with the changing environment. The Ranad Thum solo of Master Phum was developed in the same way as the music curriculum. Not only his music methodology and melodic verse style were consistently updated in the new pattern but also the existing style and technique were maintained.

Master Phum was the skillful person since he deeply learned and experienced by observing, memorizing, imitating, improving and developing to be proper with the context and situation. As Kanya Suwansang (1990, 322 - 326) said that people must know their 3 attributes. Firstly, they must be able to analyze their own characteristics. Improve their strengths and correct the weaknesses. Secondly, their images viewed from the others such as the criticisms and comments which sometimes they do not want to know due to disappointment. Lastly, the people roles which each people's role and status are different and they must responsible for completing their assigned roles. Master Phum was considered as the one who knew the people attributes mentioned above. He always considered for the propriety and appropriateness, humility and fully equipped with Thai classical music skill and knowledge. As Montree Tramote (1991, 10 - 11) said about Master Phum characteris-

tics and proficiencies that he was the gentle, polite and calm person who did not talk too much. He also said about Master Phum's practical skills that he was proficient in Khong Wong Yai, Ranad Thum and music composing. His outstanding characteristics and habits were the ability to know his own capability and assess the learners and competitors' music practical skills. This ability was important for the social intellectual learning which he learned from his real life experiences. Therefore, the ability to analyze his own characteristics, the acceptance for criticisms and comments and the consciousness of his role and status resulted to Master Phum could bring his knowledge and intellect to compose the beautiful and melodious solo music. He could assess the learners' ability and chose the suitable solo style for each learner. When the learner and teacher were well prepared, the result of the solo inheritance was completely perfect. For the Ranad Thum solo of Master Phum, none of his disciples really knew who taught the Ranad Thum solo to Master Phum. Master Cheu Dontriros (interview, 2000) said that he asked Master Phum about his teacher. Master Phum answered "I knew Khong pattern". This can imply that Master Phum created the Ranad Thum solo by himself from the Khong pattern. The noticeable that why Master Phum can create the remarkable Ranad Thum solo which can make Mr. Sawang Sopha won the first prize in Piphat competition at Bangkhunphrom palace on Saturday, January 19, 1923. The solo pieces performed in that competition were Kagmorn and Groanai. The interesting topic is that Master Phum was not inherited Ranad Thum solo from any Master. On the other hand, he used his intellectual knowledge to compose the spectacular solo since he was a teenager. Generally, in order to compose Groanai solo, he had to compose the other solo pieces such as Phrayasok, Nokkamin, Sarathi, Kagmon, Cherdnok, etc. These solo pieces were well scrutinized to be the good solo pattern. The greatest solo piece was Grounai which Thai classical musicians praise to be the top - level solo. The other

interesting topic is that the oral and document evidences defined the period and duration when and how long that Master Phum enter to Phatthayakosol music school to learn the music are not found. From the study, the researcher found that Master Phum enter to the government official career when he was 18 years old (April 1, 1908) which was the period assumed that he left Phatthayakosol music school. In addition, in the year 1914 while he was 24 years old, he taught the solo piece to the disciples at Phrayarattaya music school. This can show that Master Phum had the composing skill and knowledge since he was a teenager. From the study on Master Phum music learning, he did not learn music from any other school besides Phatthayakosol music school. In addition, Master Phum could compose the great Ranad Thum solo pieces because he used the knowledge learned from his experiences to create the identical solo style which was not imitated from the other style. He invented many special kinds of melodic verses which were different from the others. However, he did not totally created all new melodic verse, he also inserted the general kinds of Ranad Thum melodic verses into his solo pieces. From the identical melodic verses which were inherited to many disciples in different ways, occasions, and periods, his melodic verses were numerous created and inherited. According to the theory of identity defined that the identity does not occur from nature but from the culture in some period which creates social construct continually. The same as Master Phum composed pieces which were not comprised of general melodic verses but fully decorated with the intellectual melodic verses aligned with the culture in that period. Master Phum developed his solo style continually. Such finding identified that although the melodic verses in the same solo piece were not the same, the identity of Master Phum style in these solo pieces were similar. The identity was created, utilized and controlled within the scope of musical culture.

2. The methodology of Master Phum Bapu-yawat's Ranad Thum solo inheritance

The solo is a high-class art of Thai classical music which accumulated the wisdom, knowledge, techniques and methods of Thai music performance. The solo can represent skills and abilities of the composer and the performer. It also shows the inheritance process and the development of Thai music in the period of Rattanasin. The solo is a valuable piece which every Thai musician desires to perform excellently to leverage the highest level in the music career path. Since the solo piece is very popular and respected from Thai musicians, the solo piece is usually the first priority in their mind. As the explanation of Somphob Kumprasert (2000:114) that "The solo piece requires the performer's high skills and abilities including the composer's high knowledge of music composition" In addition, the explanation of Utit Naksawas (1987:37) that "The solo performance shows the special melodic verses from each music instrument which requires high skills and accuracy of the performer in order to perform excellently" All of the solo pieces of Master Phum were created from the high wisdom of the composer which resulted in the completeness of solo piece qualifications.

In order to compose the solo piece, the composer must have skill, proficiency, cleverness, and good characteristic. The teacher must have high skill, proficiency, knowledge accumulated from experiences and learning through consideration and imagination. As Thissana Kammanee (2011:90 - 94) said that "The learning from practice in real life can be transferred to the new situation more than the other learning" From the analysis, the researcher found that Master Phum Bapuyawat learned music from his father, Master Pui Bapuyawat since he was young. Then his father brought him to learn music from Luang Kanlayanamittawas (Thub Phattayakosol) and Master Thongdee Chusut (Luang Kanlayanamittawas's uncle) who were the great masters and very famous. He learned music with each master until he had pro-

iciency in music pieces, styles, melodic verses, performing techniques, and tactics accumulated from his music experiences. Therefore, he could create beautiful melodic verses to be the great solo pieces from his experiences. He used his knowledge, chose the suitable hand technique and tactics to create the melodious solo pieces. The composer must have the knowledge of music types, music scale, limitations of each instrument. He must select the suitable tactics for each music instrument, the experiences in music performance, the cleverness and insight to assess the others' tactics. These skills were the observational learning which was the learning from the observation. He usually observed the solo techniques from his master and the other musicians and selected only the good techniques to adopt.

In addition, Master Phum was always eager to learn and could select the only best thing to use in his composing pieces. His personalities which were calm, neat, polite, and self-controlled were represented in the composing style of the solo. His melodic verses in the solo pieces were neat, gracious, and tuneful. As the self-regulated concept which mentioned about the enthusiastic control of themselves to achieve the target, the self-regulated person must be a punctilious person who had motivation for success. The solo pieces of Master Phum were well created from the consideration and synthesis for the perfect melodic verses.

In the past, the person who could learn to solo must be the skillful and proficient in the music performance, polite, humble, grateful, and hard-working. The solo piece was the musician's weapon which showed the status of professional musician and identity of the first-class musician who was respected and recognized among musicians, not the general musician who was only the member of the music band. In the past, the musicians would learn the solo pieces by the recitation tradition from which the musicians could also earn their living. However, the musicians must learn the solo pieces only in the academic school

of music in the present. The learners were not taught based on their skills and abilities since the academic curriculum determined the methodology and pattern of the solo such as which solo piece all learners must learn, how many solo pieces in one academic year, which is totally different from the past. The musician does not have a bright career path and they are not strongly supported for success in their career as in the past when there was the patronization system. The musicians in the present do not have a successful working life. There are no job security and strong support. The skillful and proficient musicians in the present can be only the music teachers and the bright and secured future career path can not be predicted.

Although the music profession is not the career which makes a stable income, the musicians who have high skills and capabilities can use their knowledge to serve the social valuably. Since there were many universities which open Thai classical music programs for the major course. The solo piece learning is one of the important courses in Thai classical music programs. Therefore, the musicians who are competent in the solo performance have the opportunity to work in the music profession, working as the academicians selecting the appropriate courses and subjects of the solo performance for the music education, in order to preserve the value of the solo inheritance continually.

3. The melodic verses in Master Phum Bapuyawat's solo piece

From the study of the melodic verses in the solo, the researcher found that the composer must be the intellectual and skillful musician who had the knowledge in theories and could practice excellently. Master Phum Bapuyawat was the qualified person who was recognized from many great masters, as showed in the minutes of meeting about the record of Thai music of the Fine Arts Department's Committee. There were many great masters in that committee such as Phrayasanorduriyang, Phrayaphumeesevin,

Phraphlengphairor, Phrapraneatvorasup, Phrapartbunlengrom, Luangbumrungjitjaroen, Luangpraditphairor. The committee accepted the recommendations from Master Phum who had the specific characteristics of the solo melodic verses composed which generated from the music wisdom, experiences, imagination, and insight of the others' melodic verses. Therefore, he could create the different melodic verses from the composers such as the contrapuntal melodic verses and the avoidance technique in melodic verses which represented the identical characteristics of Master Phum's solo pieces.

There were variable patterns of the melodic verses of Master Phum's Ranad Thum solo. The main melody could be used to create many melodic verses, as he learned the music solo intensively until he had skills and knowledge in the solo, especially for Ranad Thum, that were very popularly played. The composer must have the knowledge of music types, music scale, limitations of each instrument. He must select the suitable tactics for each music instrument, the experiences in music performance, the cleverness and insight to assess the others' tactics. The specific characteristics of the melodic verses represented Master Phum's personal characteristics as follows:

1. The neat and simplified melodic verses represented his humble and sufficient lifestyle.
2. The exciting, varied, and syncopation melodic verses represented his exciting experiences to overcome all obstacles in his life.
3. The parody melodic verses imitated the other instruments' melodic verses or accent represented the positive thinking, fun, and cheerful life.
4. The sweet and mild melodic verses represented his sympathy and mercy.
5. The plain and clean melodic verses without tactics and variation represented his humble, clam, and tame behavior.
6. The melodic verses which had the stressed rhythm represented the dignified, faithful, and honest characteristics.

7. The complex melodic verses which used difficult hand techniques and required high skill and proficiency of the performer represented his cleverness, wit, and strategic thinking. The complexity of melodic verses was like the complex task which was challenged to achieve proudly.

Master Phum Bapuyawat always lived in moral virtue life. Therefore, he was widely recognized and respected for his abilities. The experiences from the music performances, the sharing and exchanging opinions with the other musicians made him the intellectual master who could use the knowledge and experiences to compose the outstanding solo pieces that all musicians usually try to seek his solo pieces to perform.

The solo pieces of Master Phum Bapuyawat were the valuable heritage of Thai musical arts which were created from his valuable music wisdom and development of the pattern and methodology. His solo pieces should be preserved, maintained, and inherited to the next generation. The correct hand technique and appropriate rhythm should be emphasized and be observed by the musicians and the academic specialists to find the way to consistently, completely and sustainably maintain the value of Master Phum Bapuyawat's solo pieces.

Recommendations

1. The research findings could be very useful in teaching especially for people who are interested in studying Thai Classical music or Ranad Thum Solo piece in the Institute teaching Thai Classical music and for the general public who are interested in studying Thai classical instrument such as Ranad Thum.
2. There should be seminars among Thai Classical Music academics and students who have inherited Ranad Thum Solo of Master Phum and other concerned people to study and gather the Rand Thum Solo of Master Phum to conserve the identity, the proper melodic verse, the hand-using techniques that Master Phum had created and could be used in the

teaching the skills in Ranad Thum Solo in the Graduate Institute that has the Thai Classical Music study and the development of Thai Classical Music program.

3. There should be seminars on the performance of Ranad Thum, the hand-using techniques, Rand Thum melodic verses and the use of appropriate melodic verses in different types of pieces and to be used in different Institutes to further promote and prepare documentation as the proper standard academic guideline.

Recommendations for future study

1. From the study there were many Thai Classical music masters that have knowledge and skills in both theories and practices on the creation of Solo master pieces that passed to their students such as Ranad Ek Solo, Phaya Soke, Sarathi, Khaek Mon of Luang Phradith Pairo (Sorn Silpabanleng). Phaya Sok Solo piece has Sam Chan and Thao and half Chan which is a very difficult piece to play and requires high skills. Sarathi Solo can be some time played Si Chan. Ranad Ek Solo is the inheritance wisdom which is very useful in Thai Classical Music especially in teaching and inheritance of classical music culture. It is very interesting and it should be promoted to honor these Thai Classical Music Masters. For people who are interested in learning Lunag Pradit Pairo Solo (Sorn Silpa Banleng), they should use and follow the quality research method by clearly defining the method and framework that fit and relate to the purpose of the research. The research result relating to the gathering of the history of Luang Pradit Pairo (Sorn Silpa Banleng)'s students who were skilled professional in Ranad Ek could be used as academic evidence. The gathering of melodic verses of Ranad Ek of different students who have diversified and special skills and the identity of the melodic verse in composing the Solo piece could be used in developing the teaching of music practice and the guideline in composing the Solo pieces.

2. From the study, it was found that there were melodic verses of Solo piece of many Masters' methods such as Laung Pradit Pairo (Sorn Silpa Banleng), Jang Wang Tour Pathayakosol's, Prapart Banlengrom's (Phim Vatin), Master Phet Channat's which should be studied to gather in deep the knowledge of melodic verses of Ranad Thum Solo. The quality research method should be used by studying the hand-using techniques, the playing techniques. The characteristic of melodic verses of the Solo piece represents the identity of different Masters including the study of the social cultural study to use in analysis of the melodic verses of Ranad Thum. The findings reflect the social values in performing Ranad Thum Solo at that time, and will result in the highly valuable output for the people who want to study Thai Classical Music.

3. The students must learn the piece as a first step before learning the Solo piece. Master Phum Bapuyavat was invited as the committee member in reviewing Napat piece and recorded the piece in Western note and kept at the Department of Fine Arts. Master Phum advised to take notes of many melodies, modified the pieces, made many recommendation such as Pleng Tam Khuan, Pleng Mon Plaeng, Pleng Tao Thong, Pleng Sinuan, Pleng Khaeck Sai, Pleng Phuang Soison, Pleng Ruayao, Pleng Tanao, Pleng Farang Ramtao, Pleng Khaek Mon etc.. These pieces require skilled Gong players. The future study should emphasize on the many pieces of Master Phum Bapuyavat regarding the specific hand skills, the melodic verses and different piece names by studying from different Master Phum Bapuyavat's students who inherited from Master Phum and focusing on the use of concept and theory of musical anthropology which will be useful in the study of Thai Classical music in preparing the program suitable for the teaching of Thai Classical music at different levels including the composition of Thai Classical music.

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